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HAPPINESS IN THE SCHOOL

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HAPPINESS IN THE SCHOOL

Some Practical Suggestions
for Beginners in Teaching

BY

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*To the Members of the Staff
of the Holt School, Liverpool*

PREFACE

It has been the writer's privilege on several recent occasions to speak to Student Teachers, Teachers of Evening Classes, and Sunday School Teachers on the general principles underlying teaching practice. A teacher of experience can often save younger colleagues from certain preliminary difficulties and pitfalls, and can at any rate strengthen their faith and increase their hope.

Whatever message there may be in this book comes from the inspiration of daily work in the Classroom and is meant to be at once of practical help and encouragement to the teacher. Happiness in the School for both pupils and teachers is possible and ought to be universal. Teaching may be, under the best circumstances, like divine philosophy—

“Not harsh and crabbed as dull fools suppose,
But musical as is Apollo's lute”.

It is of importance now when so many teachers are urgently required that the influence of the teacher, and the interest and joy of teaching, should be freely pointed out and freshly remembered, so that the right kind of people may be attracted to the work. It is hoped that many of those who

have fought for us may take up teaching and become the *Happy Warriors* of Education.

The practical suggestions in this book were made to young teachers during the Great War. Now peace is at hand the value of the teacher to the State assumes an importance which cannot be over-estimated. We have seen for ourselves that a materialistic education can bias a State towards false ideals of selfish aggression and cruel might. We have yet to see what whole-hearted and single-minded education, more wisely inspired, may do to promote—

“Virtue and human knowledge all that might
Make this dull world a temple of delight”.

Thanks are due, and are hereby tendered, to the Syndics of the Cambridge University Press for their kind consent to the use, in Chapter VII, of some material previously appearing in the writer's *Steps towards Educational Reform*, and to Messrs. Harrap & Co. for permission to make, in Chapter VIII, some quotations from *Educational Ideals and a Valiant Woman*.

Mr. W. E. M'Clure, M.Sc., Headmaster of the Ashton-in-Makerfield Grammar School, and Mr. A. D. Cameron, M.A., Assistant Director of Education, Liverpool, have most kindly read through the book in proof, and made many valuable suggestions.

C. W. B.

May, 1919.

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HAPPINESS IN THE SCHOOL

CHAPTER I

HAPPINESS IN THE CLASSROOM

"This is the happy warrior; this is he
Whom every man in arms should wish to be."
WORDSWORTH—*Character of the Happy Warrior.*

That happy warrior, the British "Tommy",
has given his friends and himself the cheery
advice—

"Pack up your troubles in your old kit-bag
And smile! smile! smile!"

Despite the weakness of the verse, the advice
is sound and well worth taking—especially
by teachers. In the war against ignorance
and vice there is much to discourage teachers.
Their troubles are many, their difficulties are
great; they have so many disappointments

and reverses that it is little wonder that they forget to smile.

Yet cheerfulness is the teacher's first requisite, for a bright, happy manner places him in sympathy with radiant, eager youth, and gives him the key to that realm of happy hearts and happy faces which R. L. Stevenson tells us was once the training-ground of kings and sages. Love and justice are the guardian angels of the classroom, and happiness the result of their joint influence. There are people whose ideals are so cold that one could believe they mistake Medusa of the snaky locks for Minerva, and consider smiles of peace and looks of love as frivolities which an educational institution ought not to tolerate. But these good folk belong to the fortunately diminishing band of scholastic wet-blankets, and their theories are written in their faces as a warning to others.

If there are two divisions of teachers—the smilers and the frowners—let us boldly take our stand with the former, and accept happiness as one test of efficiency in human affairs. If in any school both teachers and pupils are happy, if smiles are seen and laughter heard, we may well believe that the heart of the school is sound. The school is not at any

rate either a prison or a factory, nor is the education it gives a tragedy.

Lovelorn, querulous, disappointed, or austere people ought not to be actively engaged in work that concerns itself with young life—with the lovable, the hopeful, and the joyous. There are other occupations, and cash counting and stone-breaking can hurt nobody.

But to enter school is to choose deliberately to have to deal with life rather than merchandise or machines—life with its joys and sorrows, its successes and failures, its hopes, its prayers, and its fears. If you are fond of children, if you enjoy their liveliness, appreciate their frankness, and recognize their limitations, you will be happy as a teacher. But if children annoy you, go to some other work. You will not change them, and they will only torture you. Teaching can be, as so many know when it is too late, the sorriest of all trades.

The teacher is dealing with young persons, and the first thing he must recognize is that the *personality of the child* must be respected. He will meet the child as a member of a class, but the child as an individual will meet him. To the teacher his class or form is often the unit most in his mind, and the honour of his

form, the progress of his form, are things for which he is made responsible. The pupil will in time learn the corporate responsibility that form or school implies, but he is always an individual, and from the earliest stages has a sensitive personality. He will remember all through his life when one offended him, snubbed him, shocked his *amour propre*, and it is of the utmost importance that the teacher should grasp this. To call a pupil a dunce, or the worst boy in the class, to sneer at him for some defect, may be to do the pupil a lifelong injury and set up a lifelong resentment. Besides, it is scarcely fair to work off your own spleen or bad temper on someone else.

There are many methods of child study, but a sympathetic knowledge of children's ways is more important to the young teacher than any more formal study of this subject. We have all been children, and can cast a longing lingering look behind on the stages we have left. So that recalling our own experience is the most obvious plan to our hand.

If we adopt this method we shall be confirmed in our view of the personal importance of the individual. We remember that it was

the things *we* did which mattered—the cricket score we made in the great match, the goal we saved, the special prize we got, our part in the school play, the thrill of our success, the gloom of our sorrow, the bitterness of our loss. There were times, too, of strange bursts of power, when we discovered that we could draw, or make verses, or mend a bicycle. Times also when we were deliberately alone and thought out some problem, made some decision, or registered some vow. Times when we saw our lives yet to be stretching before us, and star-like we mingled with the stars.

Apart from these personal experiences we may further happily remember some child friend, the frankness and freshness of whose memory is fragrant to us for life. Or the delightful children in literature may have appealed to us—"Wee Willie Winkie", "Peter Pan", and the children of the "Golden Age", even if we never got to Sully's *Children's Ways* or to Karl Pearson. Wider studies of inheritance, environment, and instinct may give us some inspiration in dealing with our problem, even if we remain sceptical as to the results obtained by inquisitive child-study societies and enquiring statisticians.

Most teachers of experience agree that what we do know of children is—

(1) That they are intensely active growing persons.

(2) That they have a personality and individuality which must be respected and allowed the happy opportunity of development.

(3) That they have their own special instincts and interests, and live in a world largely imaginative, of good faith, and unspoiled by convention.

(4) That during their youth, especially in games and voluntary tasks, they give indications of their future development, and obtain valuable exercise in preparation for this. At this stage it is perhaps true to say that they repeat in their own personal history something of the history of the race to which they belong.

(5) That they are responsive to the environment in which they are placed, and learn largely by imitation.

(6) That they understand truth and justice, and are willing to play the game of life and give love for love, as grown men and women do.

It is the subject of the *instincts* of children

which will most repay the teacher's care, for it is the satisfying of these instincts which gives education its most natural force. Instinct yoked for educational ends is invincible, and unhappy is the teacher whose methods are in opposition to it. He will never succeed in interesting his pupils or influencing them, for he is ignorant of the most powerful forces which sway them.

The impulses of children are to run about, to imitate (an impulse which lasts through life, affecting our language, our politics, our religion), to express themselves, to compete with and fight against others, to investigate, to construct, to collect, to discover, to explore. Lower down in the animal scale instincts are towards definite acts, but the more intelligent the animal the less fixed are the instincts, until they are, as in man, general impulses to act. These impulses ripen at different ages, and appear in groups as the person develops. It is the main business of teaching to "gather rose-buds" while we may, and to use each instinct most at the time of its highest development. For fresh impulses as they arise destroy or inhibit others, and the time and opportunity are only presented once to the educator, and then are gone for ever.

The world of the child is a happy place: it is bright with the sunshine of youth and ringing with merry laughter. There is no real teaching without an understanding between teacher and pupil. May the eyes of some eager child set in the midst be to each of us as the Pool of Bethesda with the angel of sympathy ready for our healing and for an increasing revelation of the divine!

And in any school the young teacher must remember that he is a member of a community, one of a staff with whom he has to live in cheerful friendliness. He will find many willing to help him if he is willing to be helped, and the experience of others will be at his disposal so long as he is gracious enough to acknowledge his need for guidance. The *camaraderie* of the members of the school staff has a very definite effect on the tone of a school, and a school cannot be a happy place unless the staff are pleasant in their dealings with one another. Selfishness, want of consideration in little things, neglect of small duties, all increase the strain of school-work on one's colleagues. Towards the end of term even the most amiable members of a school staff begin to show irritability and nerve tension. It is then that the younger

and more buoyant members have their best opportunity for tact and invincible good humour. It is when several colleagues are waiting for your reports on their pupils that you realize that it takes but little procrastination or carelessness to put the whole school machinery out of action. And in parenthesis may one remark that, while of course necessity knows no law, the most inconvenient time to be ill is when there is most to be done.

Perhaps a single reference to another matter may be permitted. There are cases on record of great educators who have been slovenly in dress and person; but the careless should not trade on this. One may admire Pestalozzi and yet wear a clean collar and shave every day. It is possible also to be intellectual without being dowdy. Children and soldiers alike admire that smartness of dress which gives an air of "modest workmanlike swank". Nor need a woman cease to be charming herself merely because her daily work is to make the lives of young people more beautiful.

CHAPTER II

DISCIPLINE

“Or if an unsuspected call succeed,
Come when it will, is equal to the need.”

The first trouble a young teacher has is with the discipline of the class, and this is usually the fault of the teacher, and not that of the class. There is something about a novice in teaching which prompts the class to make experiments as to his personality—to find out what he is, what his resources are, how far he will let the class go. The pupils detect his unfamiliarity with classroom routine, they notice that he writes on the black-board with difficulty, and with an incomplete sense of the horizontal, that he is nervous in calling over the register, and, trusting to these signs, they quickly, albeit sometimes unconsciously, embark on the adventure of testing him.

It is just as well for the beginner in teaching to ascertain early what are the ordinary

methods of procedure in the school—how questions are asked, what marks are given, what plans are adopted for getting in homework, &c.—so that the appearance of rawness may vanish as quickly as possible. The names of the pupils must be learned, and a classroom chart with the names of the pupils written in the places where they sit will be found of advantage in the first instance.

It is always difficult to say exactly what are the qualities which go towards making a successful disciplinarian; but one thing is certain, he must be able to *see all the members of his class at one time*, and to keep under his personal observation all that goes on in his classroom. It is not advisable that he should take public notice of all that he sees; but unless he develops a strong peripheral attention, which gives him the oversight of the whole of his pupils, he can never adequately control them. This power is, of course, increased by practice, and it is a pleasure to record that one has seen how readily practice does increase this power. For many young teachers are apt to be discouraged when they discover how many things have gone on under their noses which they have

not seen, and to despair of getting what seems almost a new sense, the sense of knowing exactly what everyone in the room is doing. Experienced lecturers and preachers have this sense as well as teachers, and suffer much when any members of their audience doze, or talk, or read the evening paper, on the rash assumption that what the audience does can make no difference to the speaker. You might at first believe that lecturing and teaching are entirely distinct. But you will find that they do agree in this respect, that in each case the speaker must have effective eye-control of his audience. A teacher, therefore, who squints will be an uncertain disciplinarian, and a short-sighted one will overwork the occupants of the front row of desks, much to the delight of those out of sight.

A teacher must face his whole class cheerfully, not courting disaster by assuming that disorder is likely to occur; and bravely, for he must be supreme, and his authority recognized. There is no lot more bitter than that of the defeated and impotent teacher. A quiet confident manner in giving orders is likely to be effective, and the teacher should get to work as quickly as possible. Lessons, like trains, should begin to "go" at the

scheduled time. The younger the teacher the shorter should be his exordium. Once get the class to work, and the force of habit is all on the side of the teacher. Keep the class fidgeting and not knowing what is going to happen, disorder breaks loose and disciplinary difficulties are increased. A well-modulated voice and a pleasant brisk business manner go far to put disciplinary difficulties into the background.

Trouble usually arises when the ignorance of the teacher permits some unexampled situation to occur. For example, pupils may be invited to come out to his desk with their mistakes, and half a dozen may rush out to be helped—these forming a sort of human wall round the desk and enjoying the new situation hugely, and the rest, cut off from observation, also making hay whilst the sun of opportunity shines. You have here the elements of a very pretty disorder. Of course an experienced teacher would call up the pupils in turn. Or, again, a question is asked the class at large, and is answered by as many as care to speak together. This in practice gives novelty to a morning's work, and incidentally impresses other classes working in rooms off the same corridor! But

these little matters are soon put right, and when the professional humorist of the class has been discovered, and duly brought to a shamed silence, ordinary work progresses.

Of course it will be some time before a teacher will learn to write on a black-board well, and, whilst writing, to turn round occasionally, but not ostentatiously, to keep the class in view. Experience teaches that there are some things you must *not* do. You must not threaten a class with what you are going to do. One prompt action of punishment is better than any number of threats. You must not quickly exhaust all your possibilities of reproof and punishment. The unknown is still the most wonderful. Then, again, you ought to keep both your promises and your temper. Children are often quite interested in obtaining an exhibition of futile temper. "Mark me now, now will I raise the waters!" is the spirit in which they will irritate a feeble and passionate person they wish to see performing for them. Simple orders should never be explained, and the "more in sorrow than in anger" note should be avoided. To appeal for consideration on the grounds of your own ill-health is about as successful in the classroom as it would be in a den of lions.

The teacher should never attempt to gain order by mechanical means, such as tapping on a desk, or by the semi-mechanical use of such commands as "Silence!" "Stop talking!" "Hush!" the use of any of which marks the teacher as certainly inexperienced and probably weak. The mechanical nature of the raising of an eyebrow is accidental.

Your good disciplinarian will always take the trouble to see that what he has ordered is carried out. It is useless to speculate on his forgetting the imposition; he is as certain as the day of judgment, and on his terrible certainty, more than on the amount of his punishment, his reputation is gained. It will be recognized that "You can't dodge Mr. X", just as it is advertised "Oh! Mr. Y forgets what he's set you". It is a mistake to think that only the austere are good disciplinarians. It would be truer to say that punishments in a school are multiplied by the careless easygoing people who vacillate between extremes of slackness and severity. A teacher must have a will of his own and not wobble in his judgments, and the more equable he is the more likely he is to be respected and his will obeyed.

He must also conform to the average

pupil's ideas of justice. Nearly all insubordination is the result of real or fancied injustice. You may punish a pupil severely for a fault he has really committed, and he will accept your decision without any personal bitterness. He has erred and has had to pay the penalty. He may think savagely about the system which produces so unpleasant a consequence to him, but he bears no personal grudge. The incident is soon forgotten, and the friendly relations of teacher and pupil remain unchanged. But if, in haste or carelessness or bad temper, you make a mistake and punish the innocent, you put evil in his heart and arouse his worst passions. You are unjust. He is aggrieved. "It is a shame." He will have revenge. You have made friendly relations with him impossible. He will never forget his wrong, and you may, by continued acts of injustice and misunderstanding, turn him into a veritable Ishmael and ruin his career. Young teachers need especially to be warned against *punishing a whole class* for the fault of one, or because the offender will not own up. In this latter case there is the added difficulty of schoolboy honour. A pupil refuses—acting up to his code—to tell tales of his fellow.

He will not "sneak", or act as an informer. The teacher knows that an offence has been committed, is angry that the offender cannot be detected, and places the whole class under punishment. It is, of course, possible for the teacher to argue that the class is a community, and that in communities the guilty often cause the innocent to suffer; but the first thing to strike the innocent members of the class, who are being punished in accordance with this theory, is that they are the victims of injustice, and a state of rebellion is induced. They argue that they are being punished owing to the incompetence of the teacher in not detecting the real offender, and they think him both unjust and weak. Is it not better to allow one guilty person to go apparently unpunished than to outrage the sense of justice of a whole form? In this, as in so many other things, the thing that is the easiest to do is often the wrong thing to do. If character is the main business of education, a teacher cannot be too scrupulous about right and wrong, or justice and injustice. And if a teacher knows he has been wrong he must be big enough to apologize. He will lose nothing by acknowledgment of error. It is only the impossible people who never

make mistakes. The teacher who is big enough to reconsider a question will have given his class a lesson they will not forget, and allied himself with them as a fellow-believer in fair play. Children can play the game of life as well as we adults can, and they are often of better moral orientation than their elders. They will rightly refuse your ethical theory if your practice contradicts it. "How can I hear what you say," Emerson writes, "when what you *are* is thundering in my ears?"

It is of the utmost importance that education should at all stages give emphasis to ethical motives, and should not use indirect interests which are opposed to right motive. The pupil must not work for mean motives, such as fear of punishment or to gain some advantage over a fellow-pupil. But the motives of duty, of doing his best, of making the most of his opportunities, will lead him in the end to the highest form of discipline—discipline from within, imposed by himself, with its reward of self-development and inward peace.

CHAPTER III

ATTENTION AND INTEREST

"Whose powers shed round him in the common strife,
Or mild concerns of ordinary life,
A constant influence, a peculiar grace."

If the teacher is able to secure the attention of his class, and the class becomes interested in its work, questions of discipline seldom arise. So the problems of attention and interest solve the problem of discipline indirectly, just as a strong enemy position may be turned instead of being stormed.

When we speak of the class giving attention to us or to certain work, what do we mean? We really mean that a certain subject or topic is brought to and kept prominently before the minds of the pupils. They are thinking, or exercising their minds, on it. Now we know that we cannot think continuously about any given subject unless our thoughts change and flow. The fire will not burn unless fresh fuel is added to it. Try

to think for a few minutes about any subject you like, and you will see how fresh ideas constantly arise to keep the subject alive, or otherwise it fades away, and your attention wanders. The subject must, if we are to keep it in the focus of our consciousness, cause a process of construction to take place, must arouse fresh mental images, develop fresh thinking material. If it does not, and the idea remains fixed and unworking in spite of stimulus to develop it, we recognize that this is a sign of mental disease, the *idée fixe* of insanity. We really learn our new things by the power that the old things have in our mind of stretching out and grasping new material. Attention may therefore be described as a turning of the mental activity into certain directions, or a focusing of active thoughts on particular things. But in any case attention is a mental act. The pupil cannot "attend to" the teacher merely by looking at him. It may stimulate serious thought to do so, or again it may not. Many a pupil has looked towards the teacher or the black-board and allowed his mental machinery to be concerned with really interesting things elsewhere, or braced himself to endure by anticipations of dinner. It is stupid for the

teacher to say: "I will not begin until you have given me your attention!" The pupil is already attending to something — something probably quite foreign to school or lessons. What the teacher needs to do is to set going an educational topic which shall capture the pupil's consciousness.

It is usual to distinguish between voluntary and involuntary attention, according as the will is concerned with the process or not. Voluntary attention implies using the will to stop any tendencies of the mind to "shy" at the topic before it, or to go off in some other direction. The will is here used to dam channels by which the stream of consciousness would be diverted from the course suggested. The term "involuntary attention" describes the mind working on a topic without this control, and under conditions therefore the more natural, more mentally economical, and more continuously effective. All our best work is done by the subconscious mind working without the feeling of compulsion and control by the will.

It is true that attention may be started by an effort of will, just as a motor may be started by special apparatus external to its main engine. But such attention as is so

compelled can only last for a short time, and must fail unless it develops into the unconscious or automatic attention in which no external strain is felt. You cannot drive your mental motor with the starting-gear.

It would be convenient to call this continuous unconscious attention *interest*. We cannot make a pupil attend to his lessons. He may make himself attend to them, or, better still, the lessons themselves may make him attend to them, i.e. he may have interest in them.

It is a common mistake to suppose that *interest* may only be developed by things which are easy to understand, or attractive to look at, or which require small effort to accomplish. Some stern educationists hold that when a subject is made interesting it has no educational value—is a “soft option”; and these support Mr. Dooley, who said you might teach children anything you liked so long as it was sufficiently disagreeable. We are often told that children must be trained to do uninteresting things or they will not be well disciplined, and will fail to gain a sense of duty. Interest is really confused with pleasure. Interesting lessons are contrasted with difficult lessons, and stress is laid

on the value of drudgery and drill. As a matter of fact, interest in a subject or a problem is often directly proportional to the effort demanded for its development and solution. In thinking, it is essential that a state of open mind be maintained, and the condition of enquiry protracted. The teacher's business is to protect this spirit of enquiry, to prevent it becoming blasé by over-excitement, or dissipated on trivialities. He has always to encourage and maintain a noble interest. He is most successful when the interest aroused at school remains permanent and stable after school lessons are over. It is interest which graces the humblest tasks, which gives a meaning and purpose to drudgery. Duty may be difficult, disagreeable, and quite unpleasant, and yet of fascinating interest, and the path of it still the way to glory.

We find in teaching that what may interest children at one stage of their development may be absolutely boring to them if persisted in at a later stage. It may, for example, interest young children in arithmetic to refer to concrete objects, but older pupils will resent the applying of kindergarten methods to their mathematics. Geometry has a later but not a less interest than paper-folding. And

Algebra, with its novelty of thinking in terms of the unknown or as yet unidentified, has an interest which is denied to mere arithmetic, and appeals to a higher type of mind. Children soon realize that people who set out to remove all the difficulties from their path are not really interesting. Children know almost from the first that there is little joy where there is little exertion. Spoon-feeding is not exciting.

Illustrations have their uses, but it does not take long to discover that history cannot really be taught by pictures, and that the kinematograph cannot give any true idea of a play of Shakespeare. There is no satisfaction so keen as that of having solved a really difficult problem or mastered a stiff piece of translation. It is a poor substitute for such emotion merely to give the class the opportunity of seeing the teacher do the work. It is incomplete hospitality to ask your guests to look through your dining-room windows at a banquet they are not sharing.

How then can we make our lessons really interesting to our pupils?

We must, in the first place, secure that our teaching-work is appropriate to the capacity and interest of our pupils, and that it is clear,

forcible, and progressive. This implies that at every stage we must give full play to the minds of our pupils to act constructively. We must devise exercises, set problems, throw out suggestions. We have to supply fuel to the fire of thought, and keep up an intellectual ferment.

We must guard ourselves from the danger of setting our pupils tasks at which they are likely to fail. For the key-note of interest is *successful* work, and it is impossible to over-estimate the value of the sense of power which comes from well-directed and effective effort. It is the business of the teacher to see that his pupils make successful attacks and get the impetus of victory. Success in any one direction overflows and reacts in many ways, and gives confidence for further effort. If you can discover any subject in which your pupil does really creditable work, you have got the fulcrum on which you may apply your scholastic leverage. Especially of the dull pupil is it necessary to ask: "What can he do well?" and it is on his sound subject and his corresponding interest in it that you may begin to build. If you wish, in an educational sense, to "save his soul alive", you must find out something of his which has merit. It is

obvious, therefore, that in the pupil's School Record the high marks are more important than the low ones, although in many schools more stress is laid upon the latter and upon the pupil who has obtained them.

It will be found that an added interest is given to school work when the school exercises have an air of reality, and the tasks set are not artificial and remote from life. It is not pleaded that school must be the outer world in miniature, or that young people should do the same sort of work at school that their seniors do outside, but it is urged that it is an advantage when the school task has some obvious utility and seems to the pupil a real thing worth doing. If the work has in it anything likely to last—any element of permanence—this will tend to a higher ideal in its execution. A child may take pains on a letter which is to be sent by post, and be read by the person to whom it is addressed, when he will not be excited at writing for the waste-paper basket. If a boy makes for his own use, say, a bookcase, such work has an exercise value together with a utility interest, and the further stimulus to good work of the permanence of the result. From this standpoint loose sheets of paper are not so desir-

able as bound exercise books large enough to contain a continued record of work in some subject.

It is the higher ideal of effective work which is reached in workshop, art-room, and laboratory which is the strongest plea for the development of the constructive and the practical agencies of any school. And the literary sides of the school may well learn from these, and from time to time link themselves on to them. A model of a Roman camp which the classical master is helping to excavate may well be made by a Latin set in the woodwork shop, whilst the performance of a play studied in the literature classroom may bring into happy co-operation workshop, art-room, library, and theatre, not to mention the school orchestra, who insist on playing the *entr'actes*.

CHAPTER IV

A TEACHER AT WORK—SOME EXPERIMENTS WITH A SPECIAL METHOD

“It is the generous spirit, who, when brought
Among the tasks of real life hath wrought
Upon the plan that pleased his childish thought:
Whose high endeavours are an inward light
That make the path before him always bright.”

There is, of course, no one method of teaching, no particular device, which suits all occasions. To prescribe a panacea is to set oneself down as a quack. But one plan may be mentioned which has been discovered and rediscovered by many teachers—the heuristic or *discovery* method itself. The discovery method aims at placing some particular principle or rule or device before one's pupils in such a way that they appear to discover it for themselves. To do this successfully requires teaching gifts of no mean order, and the rarer faculty of standing aside and allowing the pupils the real joy of making for themselves the chief points in the lesson. Few beginners

in teaching are able to do this. No lecturers have the opportunity of doing so.

Yet to rely on heurism as the only effective method of education is to take for granted an unlimited amount of time at our disposal, and an insatiable curiosity on the part of our pupils. Further, children left absolutely to themselves in a science laboratory would discover nothing. Heurism always implies a careful dividing of problems into stages by the teacher, a suggestive limiting of methods of their solution, a real shepherding of the pupils which makes the so-called discovery in fact artificial. But, even so, such a joy does the gratification of this instinct afford that it cannot wisely be neglected. An important side to this work, which may be called regressive discovery—such as in history would lead a pupil back from the policeman in the street to Magna Carta, or in science would lead from the dynamo back to Volta's experiment—has a useful place hitherto somewhat overlooked.

The Montessori Method has been held by some people to imply a revolution of existing practice, in its freeing of the child to educate himself without guidance or suggestion from the teacher; and indeed the use

by its founder of the term "auto-education" gives some colour to this view. But to other folk Madame Montessori's contribution to educational science, apart from her special devices for the sense training of very young children, has been to emphasize the principle, previously accepted by many, that the work of the teacher, in directing, controlling, and suggesting, needs to be further enlarged so as to include also a discreet withdrawal, to enable him to observe, to give useful opportunities, and to encourage.

It has been said that the pupils *appear* to discover for themselves. In reality they are led to do so by skilful arrangement of the lesson, by judicious avoiding of side-issues, and by the sub-division of the great facts of discovery into smaller intermediate steps leading up to these.

Take, for example, a lesson to children of eleven or twelve years on *The Spring Balance*. Treating the subject in a commonplace, didactic manner, you might show a spring balance and take it to pieces, note the spring, explain how it works, and justify the name of the machine. By this means you would give a certain amount of information, make the pupils acquainted with a new term or label. But if

you set yourself a different and more difficult task—the problem of trying to make the class *invent* the spring balance—this implies quite a different method, and demands much more teaching ingenuity. You must not have a spring balance before the children at all. If you are going to show one at the end, you must hide it at the beginning—a drawer in the demonstration table is very useful for keeping suggestive pieces of apparatus out of sight until they are required.

You might begin by showing a strong rubber cord, requiring some force to stretch it, and then propound the first problem: “How can I use this cord so as to decide which boy (A or B) is the stronger?” A possible suggestion is to allow A and B to tug at opposite ends of it. This will be rejected by the class on trial. A piece of rope would suit such a plan better. It is obvious that, in the case of something which stretches, one end must be fixed. This will soon be suggested by the class, and some way of fixing the rubber must be sought. A nail at the top of a black-board and a stout piece of string will make the rubber cord fast. A’s pull may be tried and the amount of stretching noted by a chalk mark on the black-board. Then B’s may be simi-

larly marked in the same straight line. We have thus here, in the rubber cord fixed to the black-board, a simple instrument for determining relative strength of separate pulls.

A *second* problem may now be given: "How can you use this apparatus to tell whether a pound weight (now produced) or some object, e.g. a poker or any suitable object in the room, is the *heavier* (has a greater downward pull due to gravity)?" The suggestion of fastening each in turn to the rubber cord will be made. The 1-lb. pull must be recorded by a chalk mark on the black-board. Similar problems with 2 lb. and 3 lb. will establish a little scale.

It may now be asked, as a *third* problem, how you could use the rubber and scale to determine the weight of other objects without using the pound weights themselves. It is then seen that you have now discovered a somewhat clumsy substitute for weight and scales.

Fourthly, something more compact and movable is necessary. Something smaller, with a hook for attachment and a spring coil instead of a long piece of rubber, may be evolved.

A *fifth* and final problem is how to get the scale at the side of the spring instead of at the

bottom, and the right-angled attachment ought now to be suggested by the class. At this point you may with advantage show the spring balance of commerce, and the class will see how their suggestions have been developed. The class has been shepherded through stages corresponding to the stages by which the instrument has been discovered, and the joy of discovery—really a rediscovery—is theirs. They will not forget such a lesson nor the part they played in it.

You have arrived at the same conclusion as you would reach by a deductive method, but the way has been much more eventful and interesting. The pupils have been stimulated to think; at each stage the problems given them were such as they could solve; they have had the pleasure of successful effort, and will be all the keener for further effort for themselves. Such a lesson is, perhaps, what is known in American scholastic slang as a "thought sprinkler", and is certainly a challenge to their enterprise and originality.

Arithmetic is a subject in which there are many opportunities for trying a similar method. In the history of Mathematics we may trace discovery methods. Let us take a simple example—the *decimal point*. This

device is really a very convenient discovery by means of which certain kinds of fractions—those with ten or a multiple of ten for a denominator—may be indicated. Children acquainted with the theory of our ordinary decimal notation of whole numbers may readily be put in the way of discovering an application of the decimal notation to decimal fractions and inventing the device of the decimal point. Here again the problem is not to *tell* but to elicit—not to give information but to stimulate invention and resource. It is required that the class shall reinvent the decimal point.

It will be found that the suggestions given by the children are usually those which have been actually employed in the past, e.g. (1) *a vertical line* dividing the whole numbers from the tenths, (2) *a letter* over the tenths column, and (3) an ordinary comma, such as is used for marking the thousands in arithmetic. The letter being cumbrous, and the comma otherwise employed, *a full stop, above the line*, called the decimal point, is the natural end of our quest.

It must not be thought that such a method is only applicable to science or mathematics. It is probably more often at the basis of

lessons in literature, where the main aim is to allow the pupil to discover particular forms, or special beauty of language. For, in this subject, merely to tell children about things which they ought to feel, if not to discover, is to go against the whole purpose of education, which is to stimulate and challenge thought and to train the mind through learning to a love of learning,

For example, suppose your object in a particular lesson to pupils of twelve or thirteen is to get them to feel that a poet describes more fully and beautifully than do ordinary people in writing prose, that he sees more and not less than we do when he looks at a flower, or a mountain, or a shell on the seashore, and expresses what he sees, and adds "the gleam" of poetry to it, the best way would be to compare a poet's work with their own, or with the best features of all their efforts put together. This should bring the matter home to them.

Let us take, then, a piece of description from some well-known poem, e.g. Tennyson's description of a shell in "Maud", and consider how best to bring its beauties with intimacy and freshness to the minds of our pupils.

It is suggested that some good specimens of tiny white shells, e.g. the rice-grain shell, should be given to them to examine, and that they should be asked to write a little description as from a person who saw one lying close by his foot on the seashore. These little essays in description may be read out in class, the best points noted; and a summary made of these on the black-board. It will be found that all will have discovered that the shell is small and shiny, looks pretty, and was the home of a fish. You may get some comparisons—"Like a grain of rice"; or some questions—"What sort of a creature lived in it?" "How old is it?" if your pupils have been allowed to ask questions as well as to answer them.

Now read to them Tennyson's lines:

I

"See what a lovely shell,
Small and pure as a pearl,
Lying close to my foot,
Frail, but a work divine,
Made so fairly well
With delicate spire and whorl,
How exquisitely minute,
A miracle of design!

II

What is it? a learned man
Could give it a clumsy name.
Let him name it who can,
The beauty would be the same.

III

The tiny cell is forlorn,
Void of the little living will
That made it stir on the shore.
Did he stand at the diamond door
Of his house in a rainbow frill?
Did he push, when he was uncurl'd,
A golden foot or a fairy horn
Thro' his dim water-world?

IV

Slight, to be crushed with a tap
Of my finger-nail on the sand,
Small, but a work divine,
Frail, but of force to withstand,
Year upon year, the shock
Of cataract seas that snap
The three-decker's oaken spine
Athwart the ledges of rock,
Here on the Breton strand!"

TENNYSON—*Maud*.

You will be immediately conscious of a real interest the pupils have in it for the personal reason that *they* also have written about the

same object. They will literally gasp with pleasure at the beauty of expression, and the wealth of imagery used. They will readily undertake to point out the words and phrases which distinguish Tennyson's work from theirs: "Pure as a pearl", "made so fairily well", "with delicate spire", "a miracle of design", the tiny cell, its comparison with the "three-decker". You may yourself feel the effect the poetry has on them. It is not necessary to make them translate all their impressions into merely dull words: they will have realized what the charm is, and have some idea of the beginnings of artistry.

The examples taken from actual teaching practice have been given, not as models for imitation, but so as to afford a view to the reader of a teacher at work, and making experiments with his class. In lessons like these the teacher has a personal and especial interest in the success or failure of his plans. He may not fully succeed, and then he must think over his lesson again, and plan to improve it. Each of the lessons mentioned has been given many times, and the form suggested is the result of failure as well as some success. Of course, a teacher can never give the same lesson again exactly as he gave it

before. He has changed, and his class is not the same. He has learned to avoid certain dangers by his past experience. He has gained in power and technique, and this gives him confidence. He feels an increased pleasure as his touch is surer. His initiative and resource increase. But he is never satisfied, and is always eager to try methods which promise better results. The real teacher need never feel anxiety lest some day he should be displaced by a gramophone.

CHAPTER V

TEACHING DEVICES

"Who comprehends his trust, and to the same
Keeps faithful with a singleness of aim."

Reference was made in the last chapter to the teacher's technique—the skill of his craft—the tricks of his trade in the better sense of the phrase. These aptitudes he must obtain, and by practice. He may, it is true, gain much by the observation of some capable teacher at work. He notes how this teacher stands before his class, how easily his voice reaches all parts of the classroom, how skilfully framed are his questions, how ingeniously the various members of the class are all kept at work, what use the teacher makes of the black-board, and what notes the pupils make during the progress of the lesson, but he must really do these things for himself before he can even understand how well done they are. A few hints may be given on some of these devices.

First, the art of questioning—the principal

equipment of teachers of certain subjects, and a necessary part of the technique of all teachers. It is very difficult for a beginner to ask the right questions, and in the right order, and at the right time. He will at first have considerable difficulty in framing the questions themselves. He should try to put down in writing the exact questions he intends to ask at certain definite stages of his lesson, and he will find this preliminary practice in shaping the questions a real aid towards progress.

Most beginners ask questions not sufficiently precise, e.g. "What do we find on mountains?" or "What sort of a king was John?" and are alarmed at the variety of answers they get in reply. One might just as easily begin to get a railway ticket by asking the booking-clerk what stations he has got.

It is also important that the teacher should be able to tell a tale properly, or to describe a scene effectively. Vivid narration is not easy. It is not to be confounded with platform eloquence, preaching, or lecturing. The teacher must be direct, sincere—dramatic, if you will, so long as his impersonation is also sincere; but children are not impressed by mere ora-

torical gifts. A simple, conversational style, with changes to something more intense, but still with truthful emphasis, is the best for everyday use. Above all, the teacher must so select his material, and so believe in the force of its appeal, that he will never consciously be adapting it to the use of the young whilst he is giving it, or coming down to their supposed level in the artificial "My-dear-little-boys-and-girls,-if-you-will-listen-very-carefully,-you-may-be-able-to-understand-these-things-which-I-am-now-making-so-easy-for-you" sort of manner. They will understand it if it is worth understanding, and you don't explain it too much. Read the Old Testament narrative if you wish to realize how to tell a story effectively. What gifts as a teacher had the man who wrote 1 Samuel, xvii, 38-43!

And Saul armed David with his armour, and he put an helmet of brass upon his head; also he armed him with a coat of mail.

And David girded his sword upon his armour, and he assayed to go; for he had not proved it. And David said unto Saul, I cannot go with these; for I have not proved them. And David put them off him.

And he took his staff in his hand, and chose him five smooth stones out of the brook, and put them

in a shepherd's bag which he had, even in a scrip, and his sling was in his hand: and he drew near to the Philistine.

And the Philistine came on, and drew near unto David; and the man that bare the shield went before him.

And when the Philistine looked about, and saw David, he disdained him: for he was but a youth, and ruddy, and of a fair countenance.

And the Philistine said unto David, Am I a dog, that thou comest to me with staves? And the Philistine cursed David by his gods.

To learn by heart such a passage, and to tell it to a class from memory afterwards, will be found an excellent method of improving one's gifts as a narrator. The art of telling a story simply and well is only gained by conscientious practice, as any professional *ranconteur* will tell you. Most beginners make one mistake—they talk too fast. Many talk too loud. It is never necessary to shout in the classroom. It is important to learn to adjust your voice to the room where it is being used—as light must be focused to carry certain lengths effectively—and practice in talking naturally to the people in the back row of the class is the most practical way of avoiding strain and consequent throat trouble. Of all the items of the teacher's equipment

the most permanently useful is a pleasant, well-modulated voice used naturally.

Ability to make simple diagrams and sketches on the black-board is so obviously useful that there is no need to do more than mention it. All teachers need, in addition, to practise clear writing on the black-board.

An important teaching device is that of recapitulation. If repetition is the "father and mother of memory", it is important that we must often go back and revise what we have taught. It is the art of revising with a new interest that is so essentially a teaching gift. There is no doubt a place for mechanical drill, which is not quite the same thing, and its value must not be forgotten; but it is the going over familiar ground in such a way that the pupil is not bored which is an essential feature of successful teaching. In cookery much art is needed if what has been once served is to reappear at table with success. So there are scholastic fish-cakes, entrées, and rissoles which need considerable skill in their preparation for classroom use. The most effective way of reviving what we have learned is to use it, to make it the background for a new exercise, the *point d'appui* for a fresh construction.

Pauses in the work, and the opportunities they afford for looking backward on the path we have already gone, are also important, and closely connected with these is the knack of laying stress on the more important features of a lesson. One or two points well made, with appropriate emphasis and not undue haste, will make a lesson linger in the memories of the pupils. Where too much is attempted there is haste, confusion, and no sense of definite gain. Most beginners overcrowd the teaching material in any given lesson, and many lecturers would be more successful if they gave their audiences less to assimilate. In teaching, you require to make certain impressions by many alternative plans, just as you might show the beauties of a jewel by holding it up first in one way and then in another, allowing different lights to play upon its facets. It is often necessary to break the pre-arranged plan of a lesson in order to deepen an impression or add further illustrations of the main points under discussion.

Inspiration may often come whilst the lesson is being given, and many of a teacher's happiest touches are impromptu. But inspiration is more wisely used in departing

from a prepared plan than as an excuse for not preparing one. Nothing is more annoying to a serious class than to be treated casually. It is better to make too much obvious preparation, to take into the classroom more books, maps, or other apparatus than you want, than to appear to your pupils uncertain as to what you are going to do or where you are about to begin.

Finally, perhaps one of the most successful devices that can be employed is that of changing your devices. This is much like saying that the most useful teaching habit you may form is not to do things habitually in the same way. If you have usually asked children their tables, let them some morning ask you yours. Give them some exercises to mark instead of to write. If they have read poetry as a rule, let them take parts and turn it into a play. Such poems as the "Idylls of the King", "King Robert of Sicily", and even "Young Lochinvar" make excellent classroom plays. The teacher must be like Cleopatra, of "infinite variety". And this change and resourcefulness is well worth consideration as a teaching device. For it is making full use of the "gateway of surprise" and all the joy of the unexpected.

One of the best ways by which a teacher can improve his own technique is by observing another teacher at work. It may be of some advantage to indicate certain definite matters to which he should direct his observation. The following heads of criticism in the form of pertinent questions were drawn up and have been used by the writer to indicate the kind of review of a lesson given, which will be found most useful. And after such a criticism of a lesson given by another person, similar questions may be used by the teacher as a kind of search-light on his own work.

I. The Lesson as a Piece of Work.

(a) THE MATERIAL—

1. *Its choice*: Was it appropriate to the class and in fair proportion to the allotted time? Was any of it irrelevant or superfluous in the light of the *aim* of the lesson?

2. *Its arrangement*: Was it wisely arranged, properly divided, and appropriately brought to unity? Were the Notes for lesson carefully prepared?

(b) THE SKILL shown in the treatment of the material—

1. Did Teacher *know* his subject?

2. *The development of the lesson*: Was the order followed a systematic and appropriate one? Were the children prepared for the reception of new

work? Was the lesson duly presented, assimilated, systematized, and applied?

3. *The method*: Was the work vivid, impressive, and intelligent? How were the teaching devices utilized—questioning, drawing, illustration, recapitulation, &c. Were any devices original?

II. The Teacher as a Workman.

(a) HIS MANNER—What was the Teacher's general attitude towards the class? Was it friendly and sympathetic? Was his manner stimulating?

(b) HIS POWER OF INTEREST—Did he interest the class, and was he sincerely interested in his work himself?

(c) HIS LANGUAGE—Was it free from defect, clear, and concise?

(d) HIS VOICE—Was his voice pleasant, and naturally used? Could all the class distinctly hear him?

(e) HIS COMMAND OF THE CLASS—Did he keep order by the interest of his teaching-work or by authority? Had he the power of controlling the class with his eye and without fuss or obvious effort? Did many things happen which he did not notice?

III. The Effectiveness of the Work on the Class.

(a) GENERAL EFFECT—Did the lesson reach them and influence them? Did the class enjoy the lesson? Did the teacher keep a general aim before himself in planning it, and did he succeed in realizing his aim?

1. *Industry*: Did the whole class work, and for the whole time?

2. *Attention*: Was their attention naturally aroused and well held?

3. *The outlook of the lesson*: Will the class approach another piece of work more readily for having done this?

(b) PHYSICAL CONDITION OF THE CHILDREN—Were they working under favourable hygienic conditions?

(c) THEIR CONDUCT—Were they obedient, orderly, and willing?

GENERAL ESTIMATE OF THE LESSON AND ITS VALUE.

CHAPTER VI

FREEDOM IN EDUCATION

“Who, not content that former worth stand fast,
Looks forward, persevering to the last.”

Freedom, and its “control”—justice—are the main ideals of the British race, and our efforts to secure these are our chief contribution towards the world’s civilization. “We look forward”, says President Wilson, “to such a concert of free peoples as shall bring peace and safety to all nations, and make the world at last free.”

It is necessary for the teacher, above all others, to believe in the creative force of ideals, in the permanence of the invisible, and in the value of inspiration, for he who most successfully brings to his aid the most powerful forces is likely to have most effect in the world. Education needs to attend to its motive power. We often attend to crank and brake and steering-gear and forget the petrol. The greatest danger to any edu-

cational institution—church, or school, or club—is to mistake the letter for the spirit, and to substitute organization for inspiration. We must dream dreams and see visions, have an aim before us, and project our ideals before our ideas are in any way useful. Do we wish to remould the world a little nearer to the heart's desire: we must ask ourselves what *is* our heart's desire. Practical people are often accused of being so near the machinery of means that they ignore aims. But is it really not a practical thing to note the dial and ignore the mainspring? Your effective practical man is always an idealist at heart. He does because he sees. He may do only a small part of what he sees, but his faith makes his work possible, and his reward is that the thing he cares most for has, through his efforts, made some progress, however small—he has put his stone on the cairn.

Education is the sum of all the influences of family, society, state, church, or school going to make this world a better place to live in, and its people better men and women—men and women living on a higher plane. If a teacher will not subscribe to this definition he is outside the things that really matter, he

has no share in the problems we are considering. He may however be, and probably is, concerned with matters of instruction and intellect.

If education for life is his concern he will find his aims most beautifully expressed, and light thrown upon his path most abundantly, by literature, the written thoughts on life by those who have seen and felt its power and charm and love most clearly. Further, through books "pure and good" the spirit of initiative, freedom, and happiness may readily be communicated. And it is on the basis of doing, choosing, and loving, that imperishable educational work stands.

We must recognize that our pupils have a creative power, a freedom of action and decision, and a capacity for caring for others which seem to some of us the very proof that man is made in the likeness of God, and the means by which he is kept in touch with the Eternal. Our pupils will be happy if they *do* wisely, *choose* rightly, *love* the best. Now clearly then we must afford them all possible opportunities of development, and give freedom for their exercise. We need not waste much precious time in burdening them with instructions—they need a compass even more

than sailing directions. They are bound to do and choose and love, but our education has failed if it has not helped them, when they do so, to prefer, of their own free will, "the things that are more excellent".

In this wider sense the "educational" opportunities of a big city include libraries, parks, and gardens, as well as schools, and should include municipal orchestras, theatres, and picture-houses. It is one of the supreme aims of school that it should develop an appreciation of all work necessary for human welfare, so that "the exercise of good citizenship follows naturally as the inevitable result of a rightly developed life". If our pupils are to grow up as worthy citizens they must be so trained in the beginnings of self-government at school that they are worthy to receive the wider freedom of adult life.

Pour juger l'école il faut regarder dans la vie.

Most people agree with this in theory, but find a difficulty in arranging any measure of freedom or self-expression for children. The lion in the path is always the question of discipline. It is difficult indeed to plead for freedom without being misunderstood. But discipline and freedom are brothers, not enemies. The strongest discipline is that

self-imposed by free men for the common good. What can be firmer or nobler than the self-restraint and unselfish economy exercised by a father in order that his children may have their chance in life? Or what discipline can compare with that of free men fighting to the death for the world's freedom, and giving all at the call of ideals and fatherland? Learn the difference between freedom and licence and pass on your knowledge. Coercion is a poor substitute for a good conscience. The Great War itself has been a fight to a finish between freedom and a discipline imposed by a governing caste. Surely its lessons may be encouraged to come into the classroom, and, having won the war, we shall not allow ourselves to lose faith in the principles for which we waged it.

Every act of thought is an exercise of freedom of choice—a decision at cross-roads of the mind. It is often only at school that children are asked at all what they think; older persons want to do their thinking for them. Yet it is what the child thinks, imagines, says to his friends, does in his spare time, what he selects from his environment—these his own acts are the means by which he grows. This freedom for himself must at

every stage be associated with a like freedom for others; the child must be taught what is really at bottom *fair play*, which is the reasonable limit of freedom. He must not as a member of a community hurt or annoy other members. This will prevent his becoming a young Bolshevik. His freedom must be controlled by justice. With this limitation it is all to the good that school should be made as free as possible. Pupils should choose their games, their library books, their hobbies, their friends. It would be an advantage to girls to allow them to select their own colours for their frocks. You will see this spirit of freedom as the urging force behind all educational reform. Sometimes it is defeated, as in Tolstoi's school at Yásnaya Polyána, where each pupil was allowed to be a separate character, putting forth separate demands which only the freedom of choice could satisfy. It was defeated because the pupils were not ready for such freedom, and the teachers did not fully understand it. But its lessons remain, and have appeared again and again in educational experiment. The principle of freedom is itself invincible, and breaks out afresh in such work as the Dr. Montessori method, Mr. Holmes's Utopia and the School City, and

George Junior Republics of America. It is true that schools will have to be remodelled in order to carry such principles further. It is probable that in the further education of the New Continuation Schools self-government and freedom of choice of studies will be the subjects of early and special experiment. Much has already been done by the unconscious pressure of successful freedom.

It is certain that every advance towards freedom is an advance towards initiative, happiness, and enlightenment. The freedom given must be for teacher as well as for pupil. Each school must be free to take its own special character. Each assistant must be a freeman in the teaching community of the school.

These suggestions are offered to those beginners in teaching who will carry on the work when people like the writer have left the field. But they should be artists, not artisans. The artist must always be free to express himself in the medium of his choice, by his own ways, and in accordance with his own ideals. Greek art has shown us how self-expression may find such joyous perfection that it becomes a supreme work of man. Art is not merely mimetic. It can never be

superseded by the mechanical. The artist's materials must be charged with such stuff as dreams are made of. There must be added "the gleam" before there can be depicted "the light that never was on sea or land".

The teacher has a message to deliver, an inspiration to give. He must be free as the prophet, the poet, and the painter are free. He requires to study the technique of his art; he must have a working knowledge of the principles accepted as true by the craft—the *corpus* of educationally sound methods of procedure. But technique is mere skill, and he must live worthily if he is to express worthy things. He works for others; his success is to be measured only by what others achieve. He is like the foster-mother hen who watches her young ducks sail away on enterprises she can never share. He is an artist in life, and his work the most difficult of all artistry, for he works in a medium that will only glow in full colour when the canvas itself has passed out of his studio.

Would it be wise, think you, to hamper such a craftsman by rigid regulations, or to check him like a bondsman at every step of his work?

This freedom of the artist must be accom-

panied by, and indeed founded upon, the freedom of the scientific spirit. Education is an experimental science, and new discoveries in it can be made and are being made. But experiments in education are not so fruitful as they might be, because the ordinary teacher, or it might be fairer to say the teacher who becomes ordinary, has never learned to believe in experiment. He has not the open mind that the truly scientific spirit gives. He dogmatizes on his own experiences. He is unwilling to believe in the results of other workers in the same field. He is narrow, prejudiced, and conservative. His own methods are the only sound ones, and to introduce new ones is, in his judgment, to court failure. The manly scientific spirit is more generous, more modest, more reasonable. There must be more free enquiry in education. In the great dispute between discipline and free activity, what an advantage it would be if the field could be as impartially surveyed, and the results as delightfully and fearlessly given, as in a statement by a group of eminent scientists recently issued on the Effects of Alcohol on the Human Organism, where the vexed question of the value of alcohol as a food or stimulant is discussed with full free-

dom, and all available evidence considered. What a spirit of open-mindedness and impartiality is shown! Side issues are excluded; the points for further research are indicated. This is indeed the model of what a report on a question of national importance by scientific experts should be. The report ends thus:

"It is foreign to the aim of the present statement to enquire whether the pleasures associated with the moderate use of alcohol by the many are inseparably connected with or lead inevitably to evils arising from its abuse by the few, nor is it relevant for us to examine the effect of the alcoholic habit on social efficiency or national expenditure.

"The present statement is not concerned with the social evils arising from the excessive consumption of alcohol as a beverage; nor is it concerned with ethics, administration, or national economy. We are dealing solely with the physiological facts so far as it is possible to ascertain them in the present position of knowledge, and within the prescribed limitations. We can only say that the moderate use of alcoholic beverages is physiologically permissible only so long as it conforms to the special conditions which we have seen to be necessary in order to avoid the poison action of the drug. The risks of this poison action that have to be guarded against and the precautions to meet these

risks may be summed up for practical purposes in the following propositions:—

1. To avoid a continued action on the tissues, such an interval should elapse between the times when alcoholic beverages are drunk as will prevent the persistent presence of a deleterious amount of the drug in the body.

2. To avoid direct injury to the mucous membrane of the stomach, alcohol should not be taken in concentrated form and without food.

“The temperate consumption of alcoholic liquors in accordance with these rules of practice may be considered to be physiologically harmless in the case of the large majority of normal adults; and this conclusion, it may be added, is fully borne out by the massive experience of mankind in wine-drinking and beer-drinking countries. On the other hand, it is certainly true that alcoholic beverages are in no way necessary for healthy life, that they are harmful or dangerous if the above-mentioned precautions are not observed, and, further, that they are definitely injurious for children and for most persons of unstable nervous system.”

This extract is given at length because it is the absence of such a spirit of just enquiry as is shown by its writers, of willingness, &c., to consider old positions, and freedom and courage to take up new standpoints, which most hinders educational progress. We must welcome scientific research in our profession.

Experiment is the life-blood of education. It is only when each school is a pedagogical laboratory that the science of education will make its proper advance. Tolstoi's fundamental conviction that "the only method of education is experiment, and its only criterion freedom", is not to-day, any more than when he wrote it, either a trite commonplace or an indistinct abstraction. But Tolstoi's country has supplied to the world a tragic object-lesson on the necessity of training for freedom. Freedom is too high a privilege to be given lightly to men; it must be earned by them as education itself is. Freedom in education will be found the best antidote to the tyranny of ignorance.

CHAPTER VII

VOCATION IN TEACHING

“Who, with a natural instinct to discern
What knowledge can perform, is diligent to learn.”

The curriculum of a school determines the form its work shall take, but the school's real success or failure is mainly determined by the teacher's attitude towards his calling. It is indeed difficult to overestimate the value of the ministry of the inspiring teacher. His teaching is the sincere expression of himself, and carries with it conviction to others. He is profoundly interested in his work, and has the many gifts necessary to make others interested also. Ian Hay, referring to the teacher's propensity to “talk shop”, says: “Schoolmasters are incorrigible. They talk boy and nothing else. The explanation is simple. Boys are the most interesting things in the world.”

Like the painter, the sculptor, and the architect, the teacher utilizes physical things in the

service of the intellectual, and the æsthetic, and the spiritual; and, like the poet, to whom he is "a neighbour and near kin", he finds his highest material in "such things as dreams are made of". He deals, in his artistry, with that most wonderful and beautiful thing—the mind of a child.

The realm of a child's mind is one of fascinating interest to all its privileged explorers. It has within it "fairy fountains of the heart" and quiet gardens of reticence, breezy uplands of courage, and the swift-running stream of imagination as yet untrammelled by experience. It has its grassy places of happy play, and its valleys of the shadow of foreboding sadness. And it has its sunlit heights where the soul of a child is alone with God.

From time to time some inspired person has told us just a little more about it. To teachers of varying gift and work has the vision been vouchsafed—to the rake Rousseau as well as to the loving and blundering "father Pestalozzi", to the infant-teacher Froebel as well as to the Public School Master Arnold and to the psychologist Sully. Men of letters have flung open a little wider the magic casements giving a vista of it—

Wordsworth and Tennyson, Dickens and Stevenson, Kipling and Barrie.

A more systematic and formal survey of this realm has been made in recent years by a definite attempt at Child Study. Although some sensitive and child-loving people are, at present, a little shocked at the use of census returns and laboratory tests (the measuring-poles and chains of this surveying work), it is obvious that the results of such a study, sympathetically and seriously undertaken, must be of the greatest value to the teacher.

There are so many things that we require to know about the growth and training of a child's mind. And if it is true that it is instinctive tendencies, and not acquired characteristics, that are by heredity handed on from one generation to another, and that therefore the business of education is mainly to lead up from impulse to ideal, an overwhelming importance attaches to a study of instinct. Instinct in this view is Education's driving force; yet our present knowledge of it is vague and incomplete.

The instincts of children need, therefore, to be carefully and accurately studied. It must be ascertained precisely when these instincts come to height, and how they may

best be harnessed for purposes of Education—how modified, controlled, or suppressed. But without this knowledge Education is dealing with forces it does not fully comprehend. To the teacher a knowledge of the child-mind is as necessary as that of physiology to the doctor, or of mechanics to the engineer.

He ought further to be efficient in the technique of his craft, for otherwise he will be a source of reproach to himself and loss to others. If he has not the necessary technical efficiency to discharge his duties with success, he may hinder, not help, the work of the school.

He must know his subject well. He will thus be prepared for problems that arise unexpectedly in the course of his work, and be able to satisfy that reasonable enquiry it ought to stimulate and encourage. He must prepare and select his teaching material, arrange it into convenient steps, and bring it to an appropriate unity, having its due place in the general scheme of instruction. With a definite aim set clearly before himself from the beginning, he must arouse and maintain the attention of his class, and keep the members of it actively employed. He should give

opportunities to his pupils to make their own contributions towards the work, and should utilize the teaching devices—questioning, description, illustration, narration, experiment, and repetition—wisely and as required. Each lesson he gives will thus be well worth giving, will lead to something more complex and more advanced, and will increase the knowledge and power of the pupil. It is essential that he should be able to control his class naturally, without obvious fuss or effort, and so maintain an orderly discipline.

The young teacher can learn much by observing the methods successfully employed by others. Even experienced teachers learn by this means, for the teacher who has no more to learn of his craft from others, or by self-criticism, belongs not to the “quick” of his profession but to the “dead”. Some help may therefore be given to him by a course of training. The prejudices against such a course mainly exist amongst old-fashioned people who did not themselves have such an opportunity, and fail to see that it is necessary for others. In some cases their prejudices are increased by the extravagance of the claims set up by the advocates of training. But surely training may prevent teachers

from making false starts, and save them much unnecessary experiment. Each individual teacher need not repeat in his classroom all the mistakes of his scholastic predecessors. He may at least have the benefit of knowing where others have failed. Training, moreover, may have a high inspirational effect, and afford opportunities for observation of educational procedure in various types of schools which otherwise a teacher may never get. At its lowest it is a preliminary canter over the educational course, giving a useful knowledge of its fences and ditches.

But whatever method, or combination of methods, a teacher adopts, it is not easy to say by what precise means a good command of technique is finally gained. It comes more readily to some than to others. In some instances it never comes at all, for the teacher is both "born" and "made". The training of youths has always demanded from the teacher natural gift and versatility. Was not his Athenian prototype, the Sophist, expected to be a whole specialist staff of teachers in himself?—"Grammarian, Orator, Mathematician, Athlete, Augur, Gymnast, Physician, and Sage, he knew all things". The sense of artistic command of classroom resources,

and of skill in the practical handling of his daily difficulties, is at once the crown of a teacher's work and his best reward.

In this country we are not, however, likely to adopt, in its entirety and simplicity, the following contemporary American suggestion: "Mix with immortal youth and abounding health a maximal degree of knowledge and a maximal degree of experience, add perfect tact, the spirit of true service, the most perfect patience, and the most steadfast persistence; place in the crucible of some good normal school; stir in twenty weeks of standard psychology, ten weeks of general method, and varying amounts of patent compounds known as 'special methods', all warranted pure and without drugs or sizzling; turn loose on a cold world". Our conception is one laying more stress on the principle of growth, it has in it somewhat more of the *cutting, rolling, and weeding* explanation of the excellence of the turf in the front quad of New College.

We would, however, make a strong plea that every teacher, whether "trained" or not, should make a study of the science of his calling. It is from this much true reform will emerge. He is bound to improve in

mere facility by his daily practice. He will not, by this, necessarily grow in scientific effectiveness. Science ought to modify educational as well as other procedure, and the teacher who has no knowledge of teaching as an experimental science, and for whom plan and device are settled once and for ever, is rather like a golfer who insists on playing with a "guttie" ball because when he began to play it was the ball in common use. Or, to change the image, such a teacher is fighting his educational battles with a bow and arrows!

In the writer's judgment the association of methods of teaching with the experimental science of psychology has done something to make possible real evolutionary growth in educational procedure. Until quite recently educational procedure in the classroom was mainly traditional, and was only modified by the courage of the more daring of the empirics engaged in it. From time to time some one of these stumbled upon some improvement and handed this on to his successors. Education, like Medicine in the Middle Ages, relied mainly upon a collected body of generally accepted practice. It is more than this to-day, and has not only established a

set of doctrines generally held to be a working hypothesis for future development, but has further linked itself with a new Experimental Science dealing physically with operations of the mind, and, by doing so, has pledged itself to encourage, undertake, and profit by experiment. Experiment is another touchstone, just as uniformity was held to be. The foolish despise it, and the wise utilize it, but in the end it affects us all. Even the teacher who "does not believe in experiment", may yet find himself using electric light in his study, and travelling in his friend's motor-car. He will, of course, for the present, avoid flying-machines.

We need more wisely-directed experiment, observation, and enquiry more widely spread and more carefully made, and a greater willingness to be taught by the results of the work of others. This will inevitably lead to changes in procedure.

The history of Education is, in the writer's opinion, a subject more likely to attract and stimulate the experienced teacher who finds leisure for it, than it is to serve a useful purpose as a part of a preliminary course. We have seen that a knowledge of modern method is essential even to the beginner, but he is in

his practice too far away from the work of the pioneers to appreciate their labours. At a later time, when he too has had his difficulties and overcome them, their courage and faith will impress him. The schools of history, the Academy of Plato, and the Giocosa (pleasant house) of Da Feltre, the Institute of Pestalozzi, and the Kindergarten of Froebel, will be compared by him with his own school, and he will be able to understand their place in history; but there is a possibility that, to the student in training, the history of Education may merely be a chronological list of names of educators from Aristotle to Herbart, and a certain amount of information about these to be got up for examination purposes.

There will come a time when the problems the early educators attacked will appeal to him, and, indeed, challenge his consideration, for these are the problems of all ages.

There ought, however, to be given to the student, at an early stage of his training, the opportunity of studying those ideals, both ancient and modern, which ought most to influence teaching practice. No student can afford to be ignorant of the Greek ideal of beauty and thoroughness, of its sense of har-

mony, order, and proportion, and of its high claims for citizenship. He should be able to appreciate the influences of the Renaissance on all forms of modern thought, and he ought to have a knowledge of foreign contemporary educational systems. But in the field of educational literature a discrimination should be made. Ruskin is, in the writer's judgment, more important to the young student than Herbert Spencer, and Arnold's *Letters* than, say, the *Great Didactic* of Comenius. He needs to form a standard of worth by the aid of which he may place his work in due perspective. He must know "the things that are more excellent", and press towards them.

The teacher craftsman will, in many departments of life, recognize a teacher element. The poet will become a more richly endowed fellow-artist. Thus Wordsworth's attitude towards teaching will make an appeal to him: "Every great poet is a teacher". "I wish to be considered as a teacher or nothing." The work of a teacher is, he reminds us, "to console the afflicted; to add sunshine to daylight by making the happy happier; to teach the young and the gracious of every age to see, to think and feel and therefore to become

more actively virtuous". Tennyson, too, will have a new interest when he is recognized as a suggestive and inspiring fellow-teacher who knew how to make the lives of children beautiful and happy. "When he was a young man living at Somersby," writes his son Hallam, Lord Tennyson, in the *Memoirs*, "I have been told by those of the family younger than himself that Alfred was their delight. They would sit upon his knee or cling about his feet while he told them stories of his own invention that enthralled them, long stories of hairbreadth escapes, and of travels ranging over all parts of the world. For the boys he would make a Colossus of Rhodes, the fun being that they should have a 'thwack' from his open hand, or escape if they could, while rushing under the archway of his legs. Afterwards to his own children he was devoted. When we were still young he made us as much as possible his little companions. When the days were warm enough perhaps we sat together on a bank in one of our home fields, and he would read to us, or in cold weather he would play football with us boys in an old chalk pit, or build castles of flint on the top of the 'Beacon Cliff', and we all then cannonaded from a

distance, or he would teach us to shoot with bow and arrow. Some days we went flower-hunting, and on our return home, if the flower was unknown, he would say: 'Bring me my Baxter's *Flowering Plants*', to look it out for us. If it were rainy or stormy, and we were kept indoors, he often built cities for us with bricks, or played battledore and shuttlecock; or sometimes he read Grimm's *Fairy Stories*, or repeated ballads to us." Such a statement is a veritable treatise on successful teaching.

The teacher craftsman will find, too, a very real interest in the teachers of the Bible. Their consciousness of a message and their faith in its ultimate success will inspire him to sincerity and singleness of aim. He will admire their forceful and sometimes rugged personality; he will recognize the teaching devices they so freely utilized, their employment of the vivid, the dramatic, and the concrete. He will see Isaiah walking through Jerusalem barefooted like a slave, and watch Ezekiel with his tiles portray a mimic siege of Jerusalem, or Jeremiah dash in pieces the earthen vessel. Parables will give him insight into illustration, and Bible narrative, "with its swiftness of movement, its sparing use of background, and its depth of feeling",

teach him the art of simple and vivid narration.

The inspiring teacher with high ideals and a true sense of vocation is of inestimable value to the commonwealth. He cannot, however, hope to induce others to "follow the gleam" if he is himself "disobedient to the heavenly vision". In the words of Vice-Chancellor Sadler, "the most essential things of all lie in the personality of the teacher—in sympathy, in moral insight, in an almost pastoral care, in a sense of justice, in candour of heart, in self-discipline, in consistency of conduct, in a reverent attitude of mind, and in a faith in things unseen". It is to be hoped that many sailors and soldiers who have fought in the Great War may, on being demobilized, be attracted to the supreme opportunity afforded in school of warring "against principalities, against powers, against the rulers of the darkness of this world", and, choosing teaching as a disinterested public service, "speak boldly", as they ought to speak.

The personality of the teacher is the main dynamic force in education, and on him is the main burden of reform. His work makes high demands upon him, but it has many

compensations. It gives him the society of youth with all its hope, enthusiasm, and happiness, and it keeps him young himself. To him is given, as to Greatheart in the allegory, to go before the children of the nation, and lead them into the House called Beautiful.

CHAPTER VIII

THE COURAGE OF THE TEACHER

“Whom neither shape of danger can dismay,
Nor thought of tender happiness betray.”

It chanced one day that the writer met a tramp in a peaceful suburb, who begged an alms on the plea that he was out of work. Asked what his work was, the tramp replied: “I am a lion-tamer!” It was with some vague feeling of professional brotherhood that the writer gave him twopence.

For there is an element of physical courage in teaching, and many a brave young teacher facing an unruly class has shown the lion-tamer’s qualities. That the physical element enters into teaching is shown clearly when a teacher is sick and has a distinct loss of power of command. It is then that offences multiply, and it is a very wise arrangement that when a teacher is not quite himself he should stay away from school and recover. For the first people to detect that he is feeble will be his pupils. Also, it is true that the

British children themselves quickly recognize the courage of a leader or teacher and respect it. No one who is afraid of them can ever successfully teach or lead them. Mr. Baring-Gould makes one of his characters tell a fellow-worker amongst rough girls: "The one quality in you they will respect is not your ladylike ways, nor your kindness, but your firmness. Never yield."

But other forms of courage are also necessary. The teacher must have the courage to give his message and to be his true and best self. Insincerity is bad in any form of teaching: it is most deadly in matters concerning religion. And it requires a high courage to talk sincerely to children about their prayers, the beauty of goodness, and the love of God—a courage which can come from nothing short of a pledging of ourselves to things spiritual and a dedication of ourselves to high aims. We shall stand nearer to the hearts and consciences of those we teach as we are ourselves strengthened and sustained by the blessings we desire to share with them.

In the Old Testament we are shown the difference between the good teacher and the bad. There it is the difference between the

true prophet and the false. The false prophet knows all the devices of his profession. He can rhapsodize and declaim, and even use illustrative apparatus. His technique is good, but he himself is false. He says the expedient not the true thing. He is the coin well-modelled but made of base metal. He does not ring true. He saves his job, but loses his soul. The real prophet and teacher must give the truth as it burns in him, just as the real artist must

“ . . . draw the thing as he sees it
For the God of things as they are ”.

Carlyle in his series of portraits of heroes has given us the prophet, the poet, the priest, the man of letters. The teacher is missing, yet present in them all, for throughout we find insistence on the candour and courage of the inspirer of others.

“ The genuine essence of Truth never dies,” he says in the “ Hero as Prophet”. “ That it be genuine, a voice from the great Deep of Nature, that is the point at Nature’s judgment seat. What *we* call pure or impure is not with her the final question. Not how much chaff is in you: but whether you have any *wheat*. Pure? I might say to many

a man, 'Yes, you are pure enough, but you are chaff—insincere, hypothesis, hearsay, formality. You never were in contact with the great heart of the Universe at all: you are properly neither pure nor impure: *you are nothing*. Nature has no business with you."

The teacher requires the highest courage to look upon the hopeful sides of bad cases, to try to find redeeming features—some good even in the worst offenders. There are no all-bad people. There are many of us who are streaky! Is there no one to give another chance to the dog with the bad name? Are we all volunteers with the cord for hanging him?

It requires also the greatest courage to bring clearly before the mind of the pupil, earnestly, sincerely, and without cant, the truth which, by a merciful dispensation of Providence, is often withheld for a considerable time, that "the child is father of the man"; that at school and at home he is, during adolescence, making for himself those ideals which will be supreme in his life; so that it will be impossible, "in later, sadder age", to repudiate the forces which he has made lords and cannot cast down. It is well

that someone with the teacher's supreme courage should give a hint, at the appropriate time, of the overwhelming truth of the words:

"The Moving Finger writes, and, having writ,
 Moves on: nor all your Piety nor Wit
 Shall lure it back to cancel half a Line,
 Nor all your Tears wash out a Word of it".

Yet the knowledge of this may save many a lad from disaster, and courageous inspiration may set the steps of youth on to that steep path which leads to the highest and the best.

As teachers we need to do our best, leaving reward to conscience, to

"Meet with Triumph or Disaster
 And treat those two impostors just the same".

We need the courage to give our dearest and our best in spite of misunderstandings, or even ingratitude—the sublime courage of Mary when she gave the costly and fragrant spikenard in one gracious, queenly gift, in spite of the sneers of the traitor Judas and the murmurs of those who did not give. Nothing less than our best is worth giving, and when we have given it we must have courage to believe it will be blest.

In a book of rare charm, *Some Educational Ideals and a Valiant Woman*, the portrait of a true teacher is given by one of her pupils:

“‘I have felt the folding of my hands all too soon in life, as if I had left the field crippled when the sun was not yet low enough.’ But in reality she never left the field, never folded her hands.

“She was no skulker, no deserter. Her courage never failed. She did not look backward, but ever forward, and each morning was a fresh invitation to live anew. She was born to teach, if only by her presence, and she taught till her lips were silenced for ever. Her family was the human race. Wherever she met a child, there was her schoolroom. Wherever she met a young mind eagerly groping its way into light, there she stood with her hands outstretched. She shared the books she read. She talked on the great vital questions—the conduct of life, the sources of happiness, the relation of man to man, the great *perhaps*; but it was never a forced talk, it arose quite naturally, and it was never vulgarized by the personalities of idle gossip.

“‘I am fortunate,’ she writes, ‘in not hav-

ing by nature a vein of melancholy. I have had little bits of depression, but only rarely. For such I am thankful, otherwise I should have lacked an experience which everyone ought to have. I am not naturally nervous, but have had touches of nervousness, and am glad. Now, I can sympathize with nervous people as with those who are subject to depression. Indifference or sharp rebuke in any form I find never penetrates me. I easily shake it off; but a touch of tenderness enters my heart. My niece is so loving and gentle, so genuine in every expression of affection, that she often moves me. Yesterday, as I left, she buttoned my coat, tied my bonnet, told me I looked pretty in my new coat and hat; and on the steps she put her arms around me, so that I found the tears starting to my eyes; but I was just going and she did not perceive it. She might have thought me unhappy had she done so. . . .'

"Do not expect that the day will ever come when you will have no cross to carry. Never be impatient to get rid of one trouble, for a greater one is waiting to take the vacant place. Goethe says somewhere that happiness must be cultivated like a plant. I

do believe we all lose so much by not fully appreciating our present blessings. I do not know how it may be with you, but this has been my experience—at any period of my life to look back and wonder how I could have considered things worth an hour's worry which should have been entirely eclipsed by some accompanying blessing.

“As long as sight and hearing remain with you, and you are not in terrible physical pain, and your two feet will carry you about, remember your promise, and sing in your heart: ‘What shall I render to my God for all his gifts to me?’

“It was her destiny to have no settled home, to live in many States, and almost always among strangers, so that there came to her early a vivid sense of human kinship. ‘I feel so near to the heart of the people,’ she says, when writing from New Mexico, ‘that when I take my walks abroad I feel like speaking to everyone whose appearance bespeaks a life of hardship. There is an old Mexican woman, poorly clad, with whom I always exchange a greeting, although we do not express ourselves in the same language. Her face always lights up as when old friends

meet. What a puzzle it is to me, that in this short, mysterious life of ours, coming from we know not where, going at its close we know not where, with everything to make us humble and gentle, so many of us should be purse or station proud! My idea of generosity does not consist in the giving of material things, but in bestowing very freely the best spiritual gifts that the heart ever has, love, kindness, real sympathy for trials, human interests, and the like.'

"She was a rare, heroic soul, who gave much to others, and expected nothing in return, who never flinched on life's battlefield, nor paraded her wounds, nor bore defeat with less calm than if it had been victory, nor shirked a duty, nor omitted a kindness."

The teacher is happy indeed who can inspire such a tribute from the heart even of one of those for whom he has worked. But he

"... With a toward or untoward lot,
Prosperous or adverse, to his wish or not,
Plays, in the many games of life, that one
Where what he most doth value must be won".

Educ.
Teach.
B.

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Author Bailey, C. W.
Title Happiness in the school.

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